

Review of: "Doyle's Two-Stage Approach to Free Will: A Biophysics for Real Choice?"

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Potential competing interests: No potential competing interests to declare.

As far as I can see, the only change distinguishing this revised from the original version is a item in the bibliography, a book on "Neural Darwinism: Theory of Neuronal Group Selection" by Gerald M. Edelman, and its reference in the text. This is certainly a valuable addition that provides important complementary material for readers interested in studying the subject in greater depth. I therefore have no reason to modify my acclaiming review of the original version of the manuscript.

Rereading the article, in particular the space and the thoughts the author dedicates to the role randomness plays for the creative work of artists, illustrating it with the case of Vincent van Gogh, I cannot but add a side remark: Two generations after van Gogh, a tendency emerged among artists, mainly in the United States (e.g., Jackson Pollock, Mark Tobey), that aimed at reducing or even eliminating the influence of conscious decisions in the process of composing a picture, by involving uncontrollable factors such as the dripping of paint onto the canvas ("action painting") or even resorting to random numbers. A similar movement arose in the 1950s and 1960s among musicians (e.g., John Cage, Witold Lutosławski, Karlheinz Stockhausen) in the form of aleatoric music, who used random numbers as essential input to their compositions. This shows how practicing artists came to deeply mistrusting their own "internal random generator" as principal source of novelty in the visual and performing arts.